

# BALLROOM DANCE MAGAZINE

JUNE 1961 25 CENTS

RUSSIANS ROCK 'N' ROLL!

Moiseyev Dancers at Metropolitan Opera





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### **SUBJECTS**

Terminology  
Waltz  
Rumba  
Lindy  
Foxtrot  
Method of Teaching  
Cha Cha  
Music  
Teen-age  
Pachanga

Cottillion  
Latin American Rhythms  
Tango  
Merengue  
Technique of Movement  
Formation  
Peabody  
Mambo  
International Waltz  
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# BALLROOM DANCE MAGAZINE

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## BALLROOM SYLLABUS — WHAT'S THAT?

The ballroom department of the National Council of Dance Teacher Organizations has ventured deep into uncharted waters. This excursion is into the matter of getting down on paper a basic, minimum educational program in ballroom to provide teachers with a unified approach on which there is nationwide agreement. Everyone appreciates that adoption of such a program will offer the advantages of standardization in basics (at least), and will also provide some of the ammunition necessary to convince lawmakers that ballroom teachers are legitimate educators who are important to community life — and not just so many gypsies who might be a source of tax revenue.

In the institutions of higher learning such an educational document is called a Syllabus. It's no problem to go to the library to see what a syllabus for Comparative Literature, or Political Science, or Medieval History looks like. Webster calls a syllabus, "a compendium containing the heads of a discourse, treatise, etc.: an abstract."

A neat and orderly little outline of topics to be covered in a college course doesn't quite fit the situation when one considers what should be the elements in a syllabus on Foxtrot, for example. Take the question of the "Basic Step." One can't dismiss that little item with a mere topic heading; the first question that arises is "What is a Basic

Step in Foxtrot?" It has to be spelled out with a certain amount of "how to" detail. Obviously, also, it may be that the syllabi for several ballroom rhythms will have to list one, two — maybe three — alternates as "basics."

It might be of interest to readers to get a behind-the-scenes look at the process now being employed to arrive at these syllabi. From the beginning the Council has attempted to make that process as democratic as possible, with maximum participation in arriving at the decisions. First, the project is assigned to a small committee. Their draft is forwarded to the ballroom department representatives on the Council who, in turn, take it for discussion to the ballroom committees of their own associations. Once differences are resolved, the Council publishes a First Edition — with the understanding that, after it is tested by wide use, it will be subject to revision into a Second Edition, etc., etc.

Independently, the original committees have arrived at several different approaches to syllabus format. But these workers have felt that a mere listing of basic steps and figures would be inadequate for a thoroughly useful syllabus. The consensus is that each syllabus will require an introductory section with statements on: the origin of this particular dance; a brief history; special characteristics of the dance; its relative importance; whether

(Continued on page 23)

## IN THIS ISSUE

4 Rock 'n' Rollers From Moscow

6 Call Medal Ball

7 Dance Records

8 Formation Dancing

9 Thoughts on Standardization

10 Mattison Contest in Chicago

12 Best of Astaire

14 Imperial Ball

15 Ballroom Arts Festival

16 Waltz & Foxtrot for 6th Graders

17 La Pachanga

18 British Trophies Ball

21 Mixer of the Month

Bob Bagar

Olive Ripman

Albert and Josephine Butler

Louise Ege

Robert Ward

Helen Wicks Reid

Arthur Gelb



## Rock 'n' Rollers From Moscow

Moiseyev Dancers' Tour Here Features  
Hilarious Spoof of Our Jitterbug Set

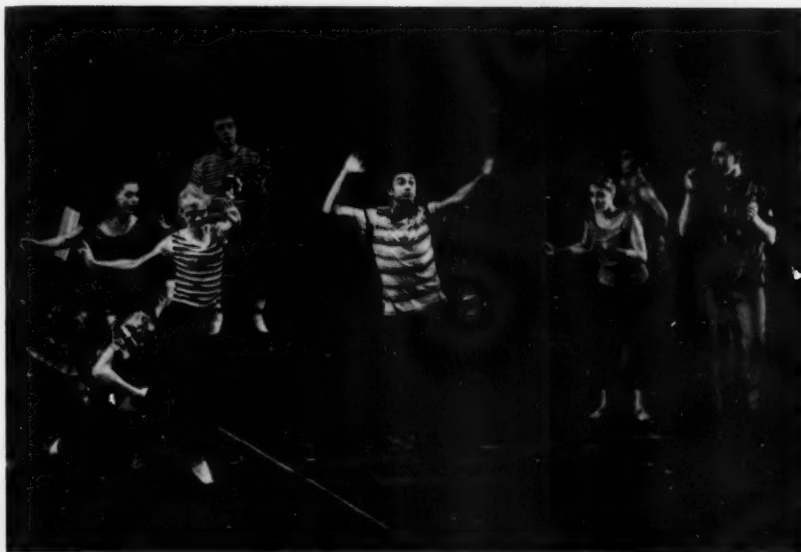
PHOTOS: SAM FALK



In a lifetime of theatre-going one seldom encounters a high point of excitement like the opening night, last month, of the Moiseyev Dance Company at the Metropolitan Opera. For two groups of people that night — the 100 Russian dancers on stage, and the American audience out front — the Iron Curtain of gloomy distrust ceased to exist. One could feel in the air the back-and-forth waves of an urge to friendship. And the medium of exchange was dancing — wonderfully exuberant and marvelously skillful. The Moscow folk group is currently attracting capacity-plus audiences on a second tour of North America under the provisions of a USSR-USA cultural exchange agreement.

BALLROOM DANCE MAGAZINE June 1961





*Point of the Soviet R 'n' R ballet, shown in these performance pix taken at the Metropolitan Opera in NYC, seems to be that we Americans are a kookie lot—which we knew all along. The Russians proved themselves so terrific at jive that they may soon be claiming that they invented it!*



Program listing of the final number of the evening read simply, *Surprise Encore*. What that surprise was to be was a fairly well-known secret — a rousing, devastatingly funny bit of American folklore of the atomic age called *Rock 'n' Roll*. Suffice it to say that it was great. By comparison those wild jivers at the Harvet Moon Ball are pikers.

Before the company came here from the Soviet Union there had been some hesitancy about presenting the opus at all. Igor Moiseyev, the company's founder-director, wasn't so sure that Americans would enjoy laughing at themselves. His doubts were swept away when he watched the delighted reactions of

a New York audience at *Bye Bye Birdie*, the Broadway hit directed and choreographed by Gower Champion. The *Birdie* of the title is a swinging, howling, guitar-playing, pelvis-grinding caricature of a fellow named Presley. Moiseyev's previous encounter, in 1958, with dancing of this type was in Jerome Robbins' *West Side Story*, for which he professed great admiration.

Between the lines there is another aspect to the history of this Russian production of *Rock 'n' Roll*. When we first heard about it, in a dispatch from Poland last fall in the *New York Times*, the work was being presented behind the Iron Curtain with a considerably sharper anti-American point of view.

The cavorting then was slanted to show the jitterbugging cast as a fairly degenerate lot, complete with dope needles. In the finale pile-up the top man on the heap wore a monkey mask, and the piece bore the title *Back to the Apes!*

One hears reports that Mr. Moiseyev's original conception of the work was in the comparatively innocent form now being shown here, but that Communist Party officials pressured him to give it an anti-USA bias for performances in Russia and the satellite countries.

Anyway, now it's back to a purely-for-fun approach. And it's plenty of fun. Who says we can't laugh at ourselves? D.D.



Finale was a Paso Doble by Gold and Gold Bar students. Costume color scheme was red and black. Scene is Municipal Auditorium, Long Beach, Calif.

## CALL MEDAL BALL IN LONG BEACH

PHOTOS: JASPER NUTTER and  
LUCILLE STEWART

Call School dancers Gary Fisher & Ytve King, who won 14-week Waltz Contest series at Aragon Ballroom in Santa Monica, were featured on May 6 Lawrence Welk TV Show. Their Int'l Style coaches are Will Thomas & Valerie Rogers.



The Grand Medal Ball of Derrall and Chloe Call's Fine Arts Center in Long Beach, California, is regularly one of the large-scale attractions of the busy, end-of-season ballroom life on the West Coast. This year's presentation, the 6th annual, drew a crowd of more than 5,000 to the Municipal Auditorium on April 29.

A bonus feature for 1961 was a Quickstep competition, arranged by Will Thomas and Valerie Rogers, who give Int'l Style training to Call students. Prize was the "Trans-Atlantic Trophy," given in behalf of the Int'l Dance Masters Assn. of Great Britain. Rules and list of judges were submitted for approval of the US Ballroom Council, which cooperated in the contest. Eligibility was limited to dancers 18 years of age and under.

In the "final three" were Pat Hassey and Connie Palmer, both 15; Jack Tyler and Carole Sanders, both 16; and Rick Anderson, 17, and Nancy Claesson, 15. After close figuring the judges gave first place to the Anderson-Claesson team. Judges were Berkeley teacher Gladys Blankenship (BRDM's No. Calif. correspondent), and Yvonne Woods and Frank Dozier an American couple who studied in England and won the bronze, silver and gold medals of both the IDMA and the Imperial Society.

From the Calls' enrollment of 11,000 youngsters, some 270 participated in the evening's show. Each had previously passed medal tests in varying levels of achievement established by the school. Outside teacher-examiners who assisted the studio faculty in these tests were John March, Skippy Blair and Katherine Sheehy. (Miss Sheehy is President of Associated Dance Teachers of Southern California and this publication's correspondent for that area.)

The ball opened with a floorful of 5th graders performing square dances. Then came the coronation of the 1960 King and Queen, Pat Hassey and Connie Palmer, who obliged with a Viennese Waltz. Precision group routines and special numbers completed the en-



Teen-agers Nancy Claesson & Rick Anderson receive from Derrall Call the Trans-Atlantic Trophy for winning Quickstep competition. Cup was given on behalf of Int'l Dance Masters Assn. of England.

tainment. Gary Fisher and Carol Ann Call scored in a Tango choreographed by Hazel Bradley. Demonstrations were presented by the "Winners' Circle," made up of Call dancers who have won spots on the Lawrence Welk, Al Jarvis and other TV shows — Gary Fisher and Ytve King, Gene Steineckert and Charlene Zimmerman, Bob Peterson and Kay Bee, Danny Voltner and Barbara Boylan. (Voltner, who won the 1960 Hollywood Bowl contest with Miss Boylan, was subbing for "Winners' Circle" member Bobby Burgess, who was on tour with film actress Marie Wilson.)

New this year was the Calls' award of trophies to "honor medalists" Bob Hartnung and Susan Griffith as the students best exemplifying the school's code of conduct.

Connie Palmer & Pat Hassey (center) reigned as Queen and King of the Ball. Attending Princess and Prince are Carole Sanders & Jack Tyler.



Guest teacher-examiners for 1961 medal tests of Call studio pose with hosts (L to R); John March, Skippy Blair, Chloe Call, Katherine Sheehy, Jayne Unander, Derrall Call.



# Dance Records — Pachanga

BY BOB BAGAR

It being a timely subject, we hunted up a batch of Pachanga records for review this month. They're in plentiful supply and, fortunately for the average leg men among us, tempos have been slowed to a danceable beat.

Panart Records has a fine series of 45 rom authentic Pachangas recorded in Cuba for distribution here. It is well to go back to the source, Cuba, naturally.

*A Bailar Pachanga*, Fajardo & His Orchestra, Panart 2257-A, 45 rpm. We are introduced to some of the most relaxed, danceable Charanga music it has been our pleasure to experience. Delightful, skilled flute passages, and weaving violins keep things pleasant all the way. *Esto Solose Da En Cuba*, the Cha Cha on the flip side, is pleasing to the ear and easy on the feet.

*Me Voy Pa' Moron*, Fajardo and His Orchestra, Panart 2301-A, 45 rpm (Pachanga.) Melodic rhythmic and cheerful — an easy brand of music for listening or dancing. Side features violins, flute, an arresting rhythm, and a pleasing melody is delivered in infectious style by a male chorus. On the back, *Caminito de Guarena* (Pachanga) offers more of the same, light appealing melody, infectious and danceable rhythm. On these Fajardo recordings we learn something about the Cuban folk style of Charanga music. It has a winning simplicity, is gay and easy in manner with a special brand of charm. These characteristics are a little far afield from some of the brash Pachanga music being recorded today to which it gave origin. In all likelihood, we may expect an epidemic of standards interpreted in Pachanga rhythms to hit the record stalls in the very near future. The "native" stuff, in fact, may get to be collectors' items.

*La Pachanga*, Fajardo and His Orchestra, Panart 2252-A, 45 rpm. This is billed on the record as the "original," probably in acknowledgement to Eduardo Davidson, its composer, to whom we are all in debt. Mr. Fajardo and his Charanga All-Stars present *La Pachanga*, the hit number that helped add the words "Pachanga" (the dance) and *Charanga* (the music) to the dancer's vocabulary. Fajardo's way is to give the tune-fun melody a medium-slow treatment. The lyric is sung in Spanish, but we know the words by now anyway ("Mama does Pachanga, Papa does etc."). Backing it, Fajardo



*Latin specialists Rose Girard & Franc Peric cut loose in Pachanga at one of the Wednesday night Champagne Hours at the Alex Desandro Studio in NYC. Last summer Peric brought flutist Johnny Pacheco and His Charanga musicians into the Atlantic Beach and Lido Beach Clubs on L.I., to push the "new Cuban sound" which led to the present dance craze.*

gives us a beautiful, melodic, romantic Cha Cha, *Después Que Te Conoci*. This one will not be easy for dancers accustomed to the hammer and chisel commercial beat, but can be highly recommended for its lyrical sound—the rich in feeling sort of thing experienced dancers look for.

*Viva La Pachanga*, Joe Sherman and His Pachanga-Charanga Kings. Kapp Records KL-1241, LP. The album will have its sales appeal. First of all there is Pachanga, a whole complement of fresh selections in Pachanga rhythms. The redoubtable *La Pachanga* leads off for Joe Sherman. The Kapp version has a chorus of pert females to put you in a dance mood. *Mack the Knife* follows, ("Mack is back to do the Pachanga"). Well done, and even convincing in Pachanga rhythm. Other stand outs on Side I: *The Charanga*, easy-going tempo and sultry mood; *Everything's Coming Up Roses*, a vibrantly delivered Pachanga. Both keep us dancing at a serene tempo without dragging.

Opening Side II with *Never On Sunday Cha Cha*, Joe Sherman is adept with music of an unexpected sort such as this theme from the celebrated movie. Here, he has transposed it into a successful rhythm number. In *A Bailar Pachanga*, the two-way (up and down) Pachanga rhythm is freshly interpreted

for us and is smartly done in medium tempo. Mr. Sherman skillfully employs the wind instruments to dress up all the selections with his percussion section used to good advantage with an artful arrangement. *El Pachanguero* appeals. It has pep, is sprightly and has full-of-thunder rhythms with a beat supporting an off-the-ground flight of the brass. Sherman's choice arrangements feature just the right blend of piano and percussion. *Vámonos Pa' La Pachanga* is another likely dance number with a heartening effect on the feet. It has an abundance of beat and a catchy melody.

*Pacheco y Su Charanga*, Alegre LPA 801, Johnny Pacheco and His Orch. "Young man with a flute," is one of the early exponents of Charanga music. He is credited by many as the reason for the rise in popularity of the Pachanga. His missionary tour of the Bronx and Long Island night-clubs must be termed an unqualified success. Many converts were won. The reverberations of his fluting in a Bronx night club (everyone laughs when you tell them the dance was popularized in the Bronx) are not yet stilled and have traveled as far as Western Germany. Alegre, a recording company with headquarters in the Bronx, has taken Mr. Pacheco and his Charanga orchestra under wing and here presents an album of Charanga music. The musical sounds and the instrumentation is that of a typical Cuban Charanga band, the ever-present flute, violins, bass, percussion, piano and chorus. The selections, as performed by Pacheco and company, have a spontaneity that is entirely refreshing. You will be receptive to Mr. Pacheco's fluting.

*Charanga And Pachanga*, Hector Rivera and His Orchestra, Epic LN 3782. The first lusty strains of Hector Rivera's debut on the Epic label in *La Pachanga* establishes his driving rhythmic style. Loud brass recalls Tito Puente which is no accident since Rivera's arrangements have been frequently used by the Latin maestro. There is an energetic assortment of Pachanga rhythms—many composed by Mr. Rivera himself—that will no doubt find an attentive audience. Mr. Rivera seems to have all the necessary skills for enduring success; a fine musical background and experience arranging and composing for top Latin orchestras. With a new orchestra and an LP album under his belt he is well on his way. And what could be more timely than an array of Pachangas?





## Formation Dancing

*Ideas From a Noted English Teacher  
Who Pioneered in Precision Work*

BY OLIVE RIPMAN

Modern Ballroom Dancing (in British usage, this refers to Int'l Style Foxtrot, Waltz, Quickstep & Tango. — Ed.), danced by several couples simultaneously who perform the recognized steps and variations in vogue in a varying pattern and design, has come to be known as Formation Dancing. The idea of several couples dancing simultaneously originated many years ago at the Amateur Dancers Club in London under Thomas Warwick. The dance shown at that time was more in the form of an aeroplane formation. The couples kept in a straight line, one behind the other or side by side, wheeling and backing, as one sees aeroplanes form groups and follow one another, or like soldiers marching and wheeling. In 1931 I elaborated on this idea and arranged a type of Formation Dancing using a more flexible approach and a freer use of pattern and design. In this I was helped by my experience of group work in other branch-

es of dancing. I arranged the Slow Foxtrot, Waltz, Quickstep and Tango. These four dances were performed by myself and Malcolm Stewart, and several now very well known professionals, for a week at the Astoria and at most of the leading dance halls in London. This led to a certain amount of interest being shown by leading teachers. They realized the value of using several couples in some form of demonstration in which the whole emphasis was not on technical accuracy, but on rhythmic co-ordination and in the arrangement. Many attempts were made to popularize this type of work, and it has now developed into one of the most important forms of ballroom presentation.

In arranging this type of number, the more couples one has, the easier it is to do and more effective it is. But ballroom couples are difficult to get together for rehearsal if they

(Cont'd on page 24)

*Formation Dancing at the 1957 Star Ball in London. Below is winning Penge Team.*



*Another shot of the Penge Team. Photo at top of page is Murphy Team of Liverpool.*

Maurice V. Snowbridge Photos





# Thoughts on Standardization

## *A Plea to Value and Retain the Spontaneity in American Style "Ad Lib" Dancing*

BY ALBERT AND JOSEPHINE BUTLER

Herewith another guest article from Mr. and Mrs. Butler, who were Ballroom Editors of Dance Magazine from 1945 to 1955. Head of a well-known Manhattan school since 1928, Albert Butler began dance classes as a boy in Roselle, N. J., and "saw the change-over from the old social dance style, with its ballet background, to the new form based on natural movement." He is President of the NYC Chapter of Dance Masters of America, and DMA East Coast Director of Adult Dance Competitions. Recently he also became an Associate Member of Britain's Imperial Society of Teachers of Dancing.

— Ed.

More and more there are efforts towards standardization of American ballroom dancing. Obviously this is excellent for two reasons. First, standardization will go far in enabling people to dance together because they have learned the same things. Second, standardization leading to medal tests could well provide a tremendous incentive toward the appreciation of dancing as a skill, thus elevating the level of dancing and bringing many more students into the dance fold.

However let us first be sure we know what we want to standardize for the American style. In the original American society tempo Foxtrot a way of partnership dancing evolved that for sheer fun and beauty of movement took the civilized world by storm. It was this joy and this quality of rhythm that some forty years ago enabled our closed style Foxtrot, along with the Waltz and Tango, to form the basis of an entirely new social dance form. We have a heritage here of which we can justly be proud and should consider as an important factor in our endeavors toward standardization.

Soon after the crystallization of modern social dancing in this country, inspired by American exponents of the new style, the English formalized a dance called the Quickstep from the roots of our fast moving society tempo Foxtrot.

A vivid picture of this original American style is described by Josephine Bradley, famous English exponent and teacher, in her delightful biography "Dancing Through Life". G. K. Anderson, an American dancer, partnered Miss Bradley in the first ballroom contests in England in 1921. She writes of "Andy" Anderson's dancing: "What was entirely new



Josephine and Albert Butler

Walter E. Owen

to me was his superb leg and body action . . . It was with his whole body that he danced. He retained his balance by using his feet on almost as narrow a base as a man walking on a tight-rope, and on the turn and curving gliding movements backward and forward he would allow his body to sway lightly this way and that way just as a tight rope walker would do. On the dance floor Andy's dancing, though beautiful, did not "obtrude" itself on the observer and he had to be watched carefully and viewed against the ordinary performer before the subtlety of his movements could be detected."

By the early twenties the ballroom specialists in England were organized. With the enormous popularity of the new dance form and with the increasing number of spacious dance halls, with which the teachers affiliated themselves, the trend shifted away from purely social to competition dancing. This development obviously led to steps and techniques geared to the competitive aspects of dancing. In response to the demand from the competing crowd, over these many years more and more innovations have been added. The steps of the present day Quickstep for competition dancing are a far cry from our original American society tempo Foxtrot, danced for fun, from which this all started.

It was only logical that the English Competition Style be geared to the spacious dance halls that flourished in the cities and even

small towns. These many ballrooms are comparable to Roseland in New York City, the Aragon in Chicago and the Palladium in Los Angeles. As a corollary to the dance steps and highly formalized movement techniques planned for unlimited space, the musical tempos for Waltz at 30 measures per minute; Slow Foxtrot 30 M P M; Quickstep 48 M P M and Tango 32 M P M were those to which big movements could be adapted. Thus the four dances which the English standardized were formalized for competition style to be danced in enormous dance halls.

However, if we want to interest the American dancer in learning a good Foxtrot or Waltz under the guise of standard dancing it would seem that the tempos would have to be those which are more typically American and do not demand such precise styling. Now is a Waltz at 30 M P M practical for us? For instance, the average American would probably feel more comfortable with a Slow Waltz tempo of 36 bars a minute. For one thing this tempo has much more of a lilt and is an inspiration to movement. Moreover, this tempo is far more adapted to our smaller dance spaces. If the dancer cannot "step out" with big, sweeping steps to the thirty bar a minute Waltz, the result is an uncomfortable dragginess.

The English Quickstep at 48 bars a minute is just a bit too fast for the American social dancer's comfort, this tempo being just on the edge of leaving the ordinary dancer winded.

The Slow Foxtrot is of course an English invention. For the skilled dancer and for Competitions it is an amazing adventure in body rhythm. But as English teachers agree, it is not a practical dance for general social usage.

This leaves the English Tango which in both tempo and styling is basically like International or Cafe style as danced here. However, as with the other dances, the competition movements have become so complicated that the essential social quality of the dance, to American eyes, has been obscured.

The English teaching fraternity recognizes purely social dancing, of course, and labels it "crush" or "rhythm" dancing. But this style gets short shrift in any technical treatment of dancing, the preoccupation being with the meticulously detailed competition dances.

With the example of English competitions and medal tests (introduced in 1932), their appeal to the dance public and their importance to the dance teacher, it seems timely

(Cont'd on page 20)

# Mattison Ball In Chicago

BY LOUISE EGE

PHOTOS: DAVID E. DOTY

In the "new wave" of large-scale ballroom competitions, Chicago has now made an impressive entry. The First Annual Grand Ball and International Dance Contest, sponsored by the Charles Mattison Social Dance Club on April 30, attracted 979 admissions and a field of 50 contestant couples. Setting was the Oriental Ballroom in the Chicago Loop.

Added to the list of competitors from several Midwest states was a delegation of 10 couples from Canada. The evening's competition was divided into an International Section (Quickstep, Foxtrot, Waltz, Tango) and 3 sections in American Style (Foxtrot, Waltz, Tango, Rumba) — Under 30 Division, Over 30 Division, and Open Division. All in all, 42 trophies were awarded to the handsomely dressed winners.

In Int'l Style, Canadians took the 1st six places, as follows: 1st, George & Marlene Anderson; 2nd, Alex & Margaret Robertson; 3rd, Ron & Alice Harkin; 4th, Frank & Betty McKie; 5th, Harry & Audrey Fitzgerald; 6th, James & Lottie Kelly. (It is interesting to note that at the North American Championships April 1 in Toronto, the same two couples were in the top two spots — only in reverse order.)

Results in the "Under 30" contest: 1st, Harold Smith & Rosalie Giannoni; 2nd,

Pentti Hanninen & Mary Fleetwood; 3rd, Patrick Cleary & Connie Xamplis; 4th, Edward Pyrchla & Lois Ramsdill; 5th, Harold Fritek & Genevieve Zymanto.

"Over 30" winners: 1st, Warren & Loretta Fuller; 2nd, Lowell & Marion de Wolf; 3rd, William Mosier & Mary Salaka; 4th, Len Higley & Marion Bontecue; 5th, George & Natalie Morton.

Open Division (Professional) winners: 1st, Walter Kestler & Muriel Aramburu; 2nd, Kenneth Kressner & Darla Galam; 3rd, John Dutze & Mary Ann McDowell; 4th, Kenneth Stone & Colette Winiecki; 5th, Anthony Dupray & Lillian Rak.

In the election of "Miss Elegance," the lady with the most beautiful gown, the audience got a chance to be judges. Emcee Charles Mattison read a message of greeting from Chicago's Mayor Richard J. Daley. Proceedings were interrupted for general dancing, and for two demonstrations — one in Mambo by Mr. Mattison and 16-year-old Karla Bard, and a Waltz, Foxtrot and Paso Doble performance by Charles & Rosemary Mattison.

Teachers handling the difficult judging chores were: — Int'l — Chairman Jim Cleland, Toronto; Don Byrnes, NYC; Ena Jones, Toronto. American Style judges: Chairman



*Left: In floor show, 16-year-old Karla Bard did a mad Mambo demonstration with Charles Mattison.*

*Above: Contestants dance past table holding the 42 trophies awarded, including a "Miss Elegance" cup, won by Marion de Wolf.*



*Line-up of winning couples with hosts, Rosemary & Charles Mattison.*

Don Byrnes; James & Carol Baenen, Green Bay, Wisc.; Marie Buczkowski, South Bend, Ind. (Pres. of Chicago Nat'l Assn. of Dance Masters); Catherine Osborn Cromwell, Danville, Ill. Scrutineers were Helaine Hynes, De Kalb, Ill.; Muriel Mills, Arlington Heights, Ill.; Eric Hodgkinson, Toronto. C.P.A. Paul V. Katzmark tabulated the scores.

Two orchestras, led by Norm Krone and Lucio Garcia, provided music for the hit affair. Next year's Ball is already set for April 29, 1962 — again in the Oriental Ballroom. Congratulations to the Mattisons: it looks as though a big new annual competition is launched. *END*

*Right: NYC teacher Don Byrnes, Chairman of Latin judge panel, with Mr. and Mrs. Mattison.*

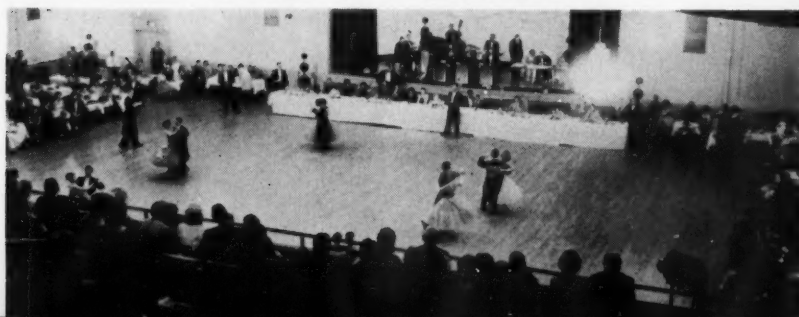
*Below: Officials at work on scores. Foreground, Ronald Dodd; behind, L to R, Helaine Hynes, Eric Hodgkinson, Paul Katzmark, Jim Clelland, Muriel Mills.*



*Below: Among notables in audience was CBS sportscaster Jack Brickhouse.*



*An aerial view of the Tango competition.*







Finishing first were (L to R): From White Plains, N.Y., Anna Preston & teacher John Talbot. From East Orange, N.J., James Pasterfield & teacher Betty Knapp. From Houston, Dianne Robidoux & teacher Gilbert Huron; teacher Charlotte Orman & Ed Hill. From NYC Park East, teacher Paul De Leo & Janice Holt. From Eliabeth, N.J. Lauchlan McNeill & teacher Francine Darnell.

## Best of Astaire

*Chain's Outstanding Students Show Skill in Cross-County Finals in New York*

PHOTOS: JACK MITCHELL

The first edition of the Fred Astaire Studios' Annual Cross Country Competition was held April 16th in the Grand Ballroom of New York's Astor Hotel. The event marked a real gathering of the Astaire clan as six hundred persons attended — representing studios as near as Radio City and as far as Omaha.

The thirty-one contestants were chosen by eliminations which began on a studio level. Local winners then competed in regional contests and finally a national elimination was staged to determine the students who would appear in N. Y.

The competition at the Astor was done in three sections: Group I consisted of students with 100 or less hours of instruction who

danced Foxtrot and Cha Cha; Group II, between 75 and 200 hours, performed Cha Cha and Waltz; students with over 150 hours were in Group III, and did Cha Cha, Waltz, and Tango. Each group contained a male and female division. Judging the dancers were Helen Wicks Reid and William Como of *Ballroom Dance Magazine*; Lucie Elin of the Imperial Society of Teachers of Dancing; Joy Elin, Astaire International Dance Consultant; and John Monte, Astaire National Dance Director who was also general supervisor of the program. Certified Public Accountant Vincent Roman of Washington, D.C., tabulated the judges' scores.

(Cont'd on page 19)

*Contest in progress in Grand Ballroom of Hotel Astor. On stage are Kenny Sheldon and Orchestra.*







*Paul Drake and his student Lavinia Bryant demonstrate the high style that won trophy for the Oak Park, Ill. couple.*



*From the nation's capital, teacher Eddie Pridgen and his partner Florence Parker in a Cha Cha.*



*Marie Chisty, Youngstown, Ohio teacher, and Rudolph Spaden come out smooth and easy in the Foxtrot.*



*In 3rd place (L to R): From Wash. DC, teacher Paul Presley & Lila Person. From Oak Park, Ill., William Bryant & teacher Mary Gale; teacher Paul Drake & Lavinia Bryant. From Houston, teacher Nadhja Hill & Carl Cook. From Lawrence, Mass., Marion Spencer & teacher David Beal.*



*In 2nd place (L to R): From Youngstown, Ohio, teacher John Miller & Ann Purkowski; teacher Marie Christy & Felix Purkowski. From NYC Park East, Katherine Curry & teacher Paul De Leo. From Elizabeth, N.J., teacher Maryanne Traina & Bela Plitz. From Houston, Ruth Moore & teacher Bill Norman. From Chicago, teacher Dorris Lane & Norman Silverman.*

*A lively Swing provides kick-off to the day's festivities. Trophy table is in foreground.*





**John & Cissy King of Albuquerque, Int'l Style winners, whirl past camera in Gold Room of Sheraton-Palace Hotel.**

Judged by any standards, the first San Francisco Imperial Ball sponsored by George Elliott in honor of Alex Moore's visit, was a resounding success. Held in the lovely Gold Room of the Sheraton Palace Hotel, the ball was a sell-out and tickets were unobtainable during the week preceding the event. This capacity audience watched with growing interest the semi-finals of two contests: *The San Francisco Trophy*, a four-dance contest in American Style Waltz, Foxtrot, Tango and Rumba; and *The George Elliott Trophy*, a four-dance contest in English style Waltz, Slow Foxtrot, Tango and Quickstep.

The twelve couples who competed in the San Francisco Trophy semi-final represented the best dancers from this and surrounding areas and displayed some very fine dancing. From this round the following five couples were chosen to dance in the finals: Paul and Agnes Wagner; Howard and Dixie Clair; Ray and Ruth Hogstrom; Carl and Claudia Gavert; Lee and Cliff Isaak.

In the final, the popular San Francisco couple Lee and Cliff Isaak took first place with their usual stylish dancing. In second place were the attractive Paul and Agnes Wagner from Sunnyvale. Third place went to an obviously "up and coming" couple, Carl and Claudia Gavert from San Jose.

This was the second year of the George Elliott Trophy and it was apparent from the semi-final that the standard was higher than last year. From this round the following couples were selected to dance in the final. Gary Fisher & Yvive King; Mike Haley & Karen Kruger; John King & Cissy King; Carl Larsen & Joanne Ford; Sydney & Edna Woolard.

In the final the atmosphere was even more electric than the previous year, with all the couples fighting very hard for the first three places. John King, of Albuquerque, New Mexico, last year's winner, was again successful in winning the event, dancing this time with

## George Elliott's Imperial Ball In San Francisco

his sister, Cissy King. Into second place came a very talented dancing team, also from Albuquerque, Mike Haley & Karen Kruger. Third place went to Carl Larsen & Joanne Ford from Los Angeles.

The demonstrations of the evening provided us with some very lovely dancing from two age groups; Junior and Professional.

A team of seven Junior couples from Albuquerque, ages 12 to 14, made a graceful entrance to a soft and lilting Viennese Waltz. They danced the English style Waltz, Slow Foxtrot, Tango and Quickstep and received a tremendous and prolonged ovation. This response was a fine tribute to the lovely dancing displayed by Bobby & Donna Richardson; Stephen Haller & Cathy Clark; Jimmy Crawford & Kaylynn Kennedy; Mickey Stevens & Barbara Robertson; Dan Riley & Patricia Parr; Jack Pickel & Darlene Richardson; Howie Millet & Cheri Robertson.

These dancers are a real credit to teacher J. H. Vandapool and we are indebted to him for bringing them and their parents all the way from Albuquerque. Among the celebrities at the Vandapool table were Sammy Leckie, on a visit here from London, and Betty & Burnett Bolloten.

The next couple in the show, also in the 11-12 year age bracket were Andy Beu and Bonny McClung who gave us a change of style. They followed a lively Samba with a very fast Cha Cha. The audience's response to this very bright young team clearly demonstrated that they had won the hearts of everyone present.

The last of the demonstrators was a very polished Professional couple known on both sides of the Atlantic for their stylish dancing. British and European Champions, Jimmy & Olive Culip gave us a beautiful demonstration of the four English style dances. The enthusiastic reaction of the spectators must have been ample reward to Jimmy and Olive for making the long trip from Los Angeles. The nicest remark



**Junior couples from Vandapool Dance Academy came from New Mexico to provide floor show for Imperial Ball.**

of the whole evening was made by an elderly lady whose comment on all the dancing was "I was so overwhelmed by it all, I forgot to clap."

Judges for the San Francisco Trophy who did a difficult job very well, were Gladys Blankenship, Frances Hatch Park, and Imogene Woodruff, all well known local teachers. Judges for the George Elliott Trophy, all Imperial Society teachers, were: William McNess, Ken Sloan, and from London, England, the internationally famous Alex Moore. Mr. Moore was in the final stage of his U. S. tour conducting examinations for the Imperial Society.

Credit for the smooth organization of this very special event must go to George Elliott & Jean Hart, with thanks to Mr. Hart for his able support and to Henry Ashley-Wing for scoring both events. Special thanks go to Jimmy Vivian who did a wonderful job as Master of Ceremonies and to Ray Hackett & His Orchestra who played such excellent dance music.

Last but not least, we would like to thank all the competitors, some of whom travelled many miles, and all the people who supported us and made this Imperial Ball the huge success it was.

M.McS.

## Coming in Albuquerque . . .

### BALLROOM ARTS FESTIVAL 1961

For the 7th consecutive year, J. H. Vandapool of Albuquerque, New Mexico, is holding a large-scale Ballroom Arts Festival (which, prior to 1960, was known as the New Mexico Ballroom Revue). The 1961 event is scheduled for June 23-25 in the 6,500-seat Albuquerque Civic Auditorium.

Two major contests are to be included in the Festival — both with Junior and Senior divisions: 1) a four-dance contest in Free Style Foxtrot, Waltz, Rumba and Tango; and 2) a four-dance contest in Int'l Style Waltz, Slow Foxtrot, Tango and Quickstep. The competitions are being held in cooperation with the US Ballroom Council, which is approving rules and lists of judges. Among those set are teachers Jimmy & Olive Cullip and John & Jill Morton — both pairs from Los Angeles. *Ballroom Dance Magazine* will be there, too, to bring readers a picture-story of the 3-day occasion.

Opener is to be a get-acquainted party June 23, with general dancing and an "ad lib" floor show. Preliminaries and finals of the competitions are due June 24, which will include a number of exhibition ballroom demonstrations. On June 25 Festival judges will give a 4-hour faculty session for visiting teachers and contestants.

### Vandapool Dancers Get Around

In the April 23 Imperial Ball, organized by George Elliott in San Francisco (reported elsewhere in this issue), dancers from the Vandapool Dance Academy in Albuquerque took top honors in Int'l Style—as they did in Elliott's Pacific Ball last year. 19-year-old John King, who danced in 1960 with Mary Helen Baxter, this year won with his sister, Cissy King, 2nd place was taken by Mike Haley, 18, with Karen Kruger.

When Elliott requested that the Vandapool Junior couples supply the floor show at the Imperial Ball, Vandapool's arrangements with the Santa Fe RR to transport two couples snowballed into reservations for nearly 40. A special treat for the entourage was a special night at Sweet's Ballroom in Oakland, where the youngsters demonstrated English Style to a packed house. Making up the list of young performers (in addition to the King and Haley & Kruger teams) were: Bobby & Donna Richardson; Stephen Haller & Cathy Clark; Mickey Stevens & Barbara Robertson; Dan Riley & Patricia Parr; Jack Pickel & Darlene Richardson; Jimmy Crawford & Kaylynn Kennedy; Howie Millet & Cheri Robertson. A surprise "extra" was a performance by the noted champion from Dublin and London, Sammy Leckie (who has been teaching at the Vandapool Academy) and the youngest pre-teener in the group, Cheri Robertson. Eugene Sweet presented the youngsters with a cake, made by his secretary, Helen Wheeler, inscribed "Welcome Vandapool's Champions to Sweet's."

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Next day was the Big Day for the group—the Imperial Ball in the Gold Room of the Sheraton Palace in San Francisco. The trip is something the young people—and the audiences who saw them — will not soon forget.

### SPOT NEWS

The New York Society of Teachers of Dancing has announced that next fall it will conduct a continuing Normal School for prospective ballroom teachers. Classes will be held in midtown NYC. Info: Dorothea Howell, Pres., 720 W. 173, NYC 32.

Two distinguished officials of teacher association have passed on: William E. Heck, Sec'y-Treas. of the NY Society for 35 years, died in So. Orange, N. J., on April 21 . . . William J. Ashton, long-time Secretary of the Chicago Nat'l Assn. of Dance Masters, died in Feb. in Santa Ana, Calif., where he had been living in retirement.

Charles Columbus, known to BRDM readers as director of the Mayfair Supper Dances at the Hotel Plaza in NYC, has taken over as host of the Plaza's smart Rendez-Vous Room.

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in his dancing days, Columbus had such partners as Harriet Hoxtor, Constance Binney, Harriett Caperton. He is also former ballroom choreographer of the Fred Astaire chain.

The historic Lakeside Ballroom in Worcester, Mass., was destroyed by fire April 28. The establishment on the shores of Lake Quinsigamond was built in the 1880's by Jesse Johnson Coburn with savings from his days in the California gold rush. Activities of the summer dancing haven spanned the period from the Cotillion Master to the Disc Jockey. Beginning in 1937, Jimmy Scott, of the Scott-Chapman School of Dancing in Worcester, was associated with the late Frank Duffy as floor manager and emcee.

# LET'S COMPARE NOTES:

## Waltz & Foxtrot Combinations for 6th Graders

Some Suggestions of Demonstration Material  
to Fit Capabilities of the 11-Year-Olds

BY HELEN WICKS REID

At a time when there has been considerable discussion about the advisability of conducting ballroom classes for Sixth Graders, it might be interesting to talk over what is being taught by those of us who do teach such groups.

As the close of each season we invite the parents and friends of our ballroom pupils to a Ballroom Demonstration to see "a resume" of the work covered by the various classes during the year. We have found the following Waltz and Foxtrot combinations well adapted to Sixth Grade presentation. At a later date they will be followed up by Waltz and Foxtrot combinations which we have found suitable for Seventh and Eight Grade demonstration purposes.

Please let us hear from you if you have any suggestions you are willing to share with our readers.

### 6th Graders Waltz Combination

Gentleman's part described; lady does counterpart. Closed Position unless otherwise indicated.

Steps Mus. Ct. Ms.

#### FIGURE I

Forward Waltz:

1	LF fwd	1
2	RF follow through, step swd rt	2
3	LF close to RF	3 1
Backward Waltz:		
4	RF bwd	1
5	LF follow through, step swd lt	2
6	RF close to LF	3 2

(Above two measures often called "the boxstep.")

Reverse above 2 measures by executing

7,8,9	Backward Waltz	1,2,3	3
10,11,12	Forward Waltz	1,2,3	4
Left Turn as follows:			
13,14,15	Beg LF, Forward Waltz turning 1/4 lt	1,2,3	5
16,17,18	Beg RF, Backward Waltz turning 1/4 lt	1,2,3	6
19,20,21	Beg LF, Forward Waltz turning 1/4 lt	1,2,3	7
22,23,24	Beg RF, Backward Waltz turning 1/4 lt	1,2,3	8

#### FIGURE II

1,2,3	Fwd Waltz beg LF	1,2,3	1
4,5,6	Fwd Waltz beg RF, turning slightly to rt on steps 5 & 6 (side close) to face Diagonally to Wall in Outside Left Pos.	1,2,3	2
7	LF fwd in OLPos	1	
8	RF swd, turning lt slightly	2	
9	LF close to RF to face Diagonally to Center in ORPos	3	3
10	RF fwd in ORPos	1	
11	LF swd, turning slightly rt to face LOD	2	
12	RF close to LF in Closed Pos.	3	4
Right Turn as follows:			
13,14,15	Beg LF, Bwd Waltz, turning 1/4 rt	1,2,3	5
16,17,18	Beg RF, Fwd Waltz, turning 1/4 rt	1,2,3	6
19,20,21	Beg LF, Bwd Waltz, turning 1/4 rt	1,2,3	7
22,23,24	Beg RF, Fwd Waltz, turning 1/4 rt	1,2,3	8

### 6th Graders Foxtrot Combination

Gentleman's part described; lady does counterpart. Closed Position unless otherwise stated.

Steps		Mus. Ct.	
1	LF fwd	S	1-2
2	RF fwd	S	3-4
3	LF swd	Q	1
4	RF close to LF	Q	2
5	LF bwd	S	3-4
6	RF bwd	S	1-2
7	LF fwd	S	3-4
8	RF swd	Q	1
9	LF close to RF	Q	2
10	RF bwd	S	3-4
11	LF fwd trng 1/4 lt	S	1-2
12	RF follow through, step swd rt	Q	3
13	LF close to RF	Q	4
14	RF bwd trng 1/4 lt	S	1-2
15	LF follow through, step swd lt	Q	3
16	RF close to LF	Q	4
17,18,19	Same as 11,12,13	SQQ	1-2,3,4
20,21,22	Same as 14,15,16	SQQ	1-2,3,4

#### FIGURE II

1	LF fwd	S	1-2
2	RF fwd to Promenade Position	S	3-4
3	LF swd (small)	Q	1
4	RF close to LF	Q	2
5	LF fwd	S	3-4
6	RF fwd	S	1-2
7	LF fwd (lady steps RF bwd) to Closed Position	S	3-4
8	RF swd	Q	1
9	LF close to RF	Q	2
10	RF fwd	S	3-4
11	LF bwd trng 1/4 rt	S	1-2
12	RF follow through, step swd rt	Q	3
13	LF close to RF	Q	4
14	RF fwd trng 1/4 rt	S	1-2
15	LF follow through, step swd lt	Q	3
16	RF close to LF	Q	4
17,18,19	Same as 11,12,13	SQQ	1-2,3,4
20,21,22	Same as 14,15,16	SQQ	1-2,3,4

END



Jack Smith & Penny Pemberton are typical young members of Charles & Margaret Baker's Dansant Cotillion classes at the Lakewood, Calif., Country Club. The gifted pair this season won a "Best All-Around" trophy on the Al Jarvis "Let's Dance" show on KABC-TV in Los Angeles.





**Left:**  
"Killer Joe" Piro and Nadine Wilder teach Pachanga to Palladium patrons. His classes are a regular Wed. night attraction at the Broadway ballroom. Joe characterizes the dance as "loose, easy and smooth."

**Below:**  
Nadine Wilder leads the ladies' line in a figure of the dance which is becoming a "must" with the Mambo-Cha Cha set.

## La Pachanga Is New Dance Craze

*Cuban Step Sweeps El Morocco and the Palladium;  
But Versions Differ in Fad Inspired by Song Hit*

BY ARTHUR GELB

(Reprinted, by permission, from The New York Times of May 9, 1961)

Have the ultra-exclusive East Side night club, El Morocco, and the proletarian Broadway dance hall, the Palladium, anything in common? Indeed they do—La Pachanga.

Pachanga is the name of the newest Latin-American dance craze, which originated four months ago at the Palladium and, a few weeks ago, found its way onto the small, chic, polished floor of El Morocco—where, it must be confessed, it is not danced with anything like the fervor or abandonment to be seen on the huge floor of the Palladium.

Unlike the Mambo or the Cha-Cha, two previous dances that swept the country, the Pachanga has been inspired by North American nonsense like the Shag, the Charleston and the Bunny Hop, as well as South American steps; it involves swaying, shuffling, hopping and, occasionally, the furious waving of handkerchiefs.

Watching it on the floor of the Palladium, you might think you were seeing a frenetic Spanish folk dance; on the floor of El Morocco, it looks something like a Spanish version of the Lindy Hop. Spanish night clubs like Chateau Madrid and El Chico also have their versions of the dance, and it is already beginning to infiltrate clubs in Germany and France.

### Started as a Song

"La Pachanga" came into the world not as a dance, but as a song. Written in Cuba

in December, 1959, by a popular composer and dancer named Eduardo Davidson, it became "The Big Apple" of Havana, spread through other Latin-American countries and soon was a staple of the Mexican hit parade: "Señores, que Pachanga, Vamos pa' La Pachanga,

Que buena La Pachanga, Me voy pa' La Pachanga!"

Pachanga means party, or fiesta, and, roughly translated, the verse goes:

"Gentlemen, what a fiesta. Let's go to the fiesta. How good is the fiesta. I'm going to the fiesta!"

(An English version stresses the dance rather than the party, and is rendered in dialect: "Mama do La Pachanga! Papa do La Pachanga! My brudder do Pachanga! My seester do Pachanga!")\*

The song traveled to the Spanish-speaking neighborhoods of New York last summer, having been guided there by Alberto Salinas, an employee of the Peer International Corporation, music publishers, the Cuban subsidiary of which had originally published the song. Mr. Salinas also sent the sheet music around to various dance halls, night clubs and radio stations.

The Palladium, which uses only Latin-American orchestras, played the song for the

first time on Jan. 18; soon after, the dance teacher who presides there and the professional and semi-professional dance teams that turn up on Wednesday nights began improvising the combination of steps, which they named after the song.

Johnny Pacheco, an orchestra leader, did more to popularize the song and the dance than anyone else when he was booked into the Palladium about this time. He played the song incessantly as he had previously done during a stint at a social club in the Bronx.

A few weeks after being recognized as a dance, the Pachanga became the basis for several other songs with the same rhythm, and the original song had been recorded in at least thirty Spanish versions, three English versions and one German version.

Freddy Alonso, who leads the Latin-rhythm band (which alternates every half hour with a foxtrot band) at El Morocco, usually plays "La Pachanga" during each of his turns on the stand. He has been playing it since last summer, when he received his copy from Mr. Salinas, but the customers were doing the Merengue to it (and some of them still do).

Mr. Alonso, who is Cuban-born, is unenthusiastic about the dance, either as performed at El Morocco or elsewhere.

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(Cont'd on page 22)



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## "BRITISH TROPHIES BALL" IN LOS ANGELES

Spring brought a flurry of competition events which featured both Latin and Int'l Style dancing. First of these was an enthusiastically received "British Trophies Ball" contest March 11 at the Los Angeles English Dance Club. Trophies were given in the name of the British Assn. of Teachers of Dancing, and the event was organized by John March, Director of the Int'l Dance Academy in Santa Monica.

Winning team in Int'l Style section were Carl Larsen & Joan Fulford. George Elam & Sheila Osterman were 2nd, and Gene Steineckert & Charlene Zimmerman placed 3rd. In the Latin division, Bobby Burgess & Barbara Boylan were winners, with Morgan Lee & Catherine Davis 2nd, and Jim Green & Kay Bee 3rd.

The U.S. Ballroom Council has notified John March, in answer to his request, that it will cooperate in approving rules and judges for another competition he is organizing this summer — prizes for which will be two "Alex Moore Trophies."

PHOTOS: HAROLD PAPE



Special award for "Youngest Entry" went to Thomas Zimmerman, 15, & April Bernetti, 14.



"British Trophies Ball" competition officials, L to R, back row: judges Brian Watts, Will Thomas, organizer John March, scrutineer John Morton. Front row: judges Hetty Watts, Valerie Rogers, Jill Weston. Not shown: judges Anita & Arnold.



John March (center) awards trophies to Joan Fulford & Carl Larsen.



Barbara Boylan & Bobby Burgess receive 1st place Latin trophy from judge Anita, of Arnold & Anita team.

### SPOT NEWS

South African dancers Bill & Bobbie Irvine, who won the 1960 Professional World Championship last May in West Berlin, will give 2 demonstrations, June 6 & 20, at the Alex Desandro Studios in NYC. They will be seen in both Latin American and Int'l Styles. On July 25 another famous team, British champions Harry Smith-Hamshire & Doreen Casey, will demonstrate there. Mr. Desandro has also announced two new competitions — the 1st Annual Long Island Latin American Competition (Cha Cha, Rumba, American Tango, Lindy) for the "Dance Masters of America Trophy" — and the 1st Annual Long Island Int'l Style Competition (Waltz, Tango, Slow Foxtrot, Quickstep) for the "Alex Moore Trophy." Both events will be in the new ballroom of the Platdeutsches Park Restaurant, Hempstead Turnpike, Franklin Square, L. I. The 2nd Annual Desandro Cup Contest will

be Oct. 8 at the Riviera Terrace Ballroom, NYC.

At the Brooklyn studio of Don Byrnes & Alice Swanson, a motion picture of La Pachanga is being made to be sent for the use of the German teacher group, Allgemeiner Deutscher Tanzlehrerverband, for which Byrnes & Swanson taught American dances two years ago. Last year they furnished their German colleagues with a film of the Plena. Byrnes & Swanson report that their Sat. night "Pachanga Parties" are packing in the patrons who are eager to learn the new craze-of-the-moment.

Lou Brecker of Roseland Dance City in NYC is spending \$375,000 during next 12 months for engagements of name bands and for dance acts for the Tuesday night shows.

Alex Moore was made an honorary member of the New York Society of Teachers of Dancing following his lecture for that group on April 9.

John Clancy reports that nearly 150 eager students showed up in response to his announcement of a Pachanga session at his Manhattan studio. Also mounting the Pachanga bandwagon this season are the European dancers. The new Latin rhythm will be featured in the Festivals at Cologne and Munich as well as in a new Brigitte Bardot flick where it receives a unique treatment.

#### ASTAIRE (Cont'd from page 13)

Monte's sense of showmanship was evident in his organization of the activities. Contest sessions alternated with general dancing which heightened the suspense of the contest situation and also kept the afternoon interesting for the non-contestants. The already attractive Grand Ballroom was tastefully decorated in cool mint green and white. A liberal scattering of colorful blossoms did much to counteract the rather murky tone being set by the weather outside.

The rain and fog, however, did not dampen the partisan spirit of the delegations from the various studios. The announcement of each winner brought a thunderous response from his supporters as he came forward to claim his trophy.

A special highlight of the day was the presentation of the "Freddy" Award to Gilbert Huron, a teacher at the Houston Alameda Studio. Mr. Huron is the first to receive this honor which will be given annually to the outstanding teacher of the year. In addition to harboring the teacher of the year, the Houston Alameda Studio went back to Texas with the most trophies. A Foxtrot demonstration by the first place couples in all Groups kept the show moving right up to the end.

The Astaire Studios and in particular, director John Monte, can be credited with a fine start toward establishing a newsworthy and show-worthy annual tradition. R.W.



**A big moment for Gilbert Huron of Houston, as Astaire President C.L. Casanova presents him with his "Freddy" as year's outstanding teacher in the chain.**

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In the privacy of your own home . . . you can now study 12 popular dances via a new method, Betty White's *How to Dance* Record Courses. The prominent author of a number of best-selling ballroom textbooks has combined musical instruction discs with simple drawings and diagrams, found in the manual which comes with each album. They're easy to listen to and follow and offer beginners a quick, stimulating way of getting started in steps, rhythms and breaks. There's instruction in leading and following, too.

Of course you can't learn everything about ballroom dancing at home (and who wants to stay at home to dance all the time?) but these records may well serve to "break down" the timid soul into making that first step toward a dance studio or to a ballroom. The material is well presented, and teachers might find these record-plus-manual kits useful as supplementary teaching aids. Courses to choose from include Foxtrot, Cha, Cha, Rumba, Charleston, Lindy, Waltz, Polka, Square Dance, Tango, Merengue, Mambo, and Party Dances. Each LP album (33 $\frac{1}{3}$  rpm) is only \$3.98 and may be ordered from Conversa-Phone Institute, Inc., 132 W. 32nd St., NYC 1.

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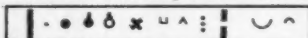
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BUTLER (Cont'd from page 9)

now to examine more in detail our own original American heritage of modern social dancing to see how its intrinsic elements can be standardized for the benefit of teacher and student.

In this connection, an excerpt from the article "This Matter of Standardization" by Albert and Josephine Butler, which appeared in the April 1954 issue of DANCE MAGAZINE is pertinent:

"While the more obvious aspects of ballroom dancing are social and recreational, it is only when regarded as a skill that its real values are brought to fullest fruition. Herein lies a key to the principal problems of standardization, for on this issue, American ballroom teachers have enormous opportunities for development still before them.

"A true appraisal would show that adult ballroom dancing actually functions on two levels. At its base the initial or principal motivation is the social appeal, that is, in the beginning most people look forward to acquiring just enough dance knowledge to maintain satisfactory social contacts. However, as some facility is acquired, and the real fun and other values of dancing become apparent, this social motivation is frequently transformed into a desire for real dancing skill. With more exact examples of what makes good dancing through demonstrations and through competitions, the public interest in this higher aspect of the dance could be increased immeasurably.

"To fulfill the requirements of both groups standardized step units on two levels, would probably be necessary. One level of elementary steps could be established for the purely social dancer. The other would include natural variations for the skilled dancer — all based on the same principles of dance movement.

"For clarification it may be important to note here that 'standardized step units' does not connote 'dancing by routine'. Step units can be easily assimilated as movement reflexes, and made the means whereby ad lib dancing can be more fully enjoyed. 'Routine' implies a set combination of steps to fit a set phrase of music — need more memorizing and tends towards a mere mechanical appearance."

However as dancers reach the peak of the social level and aspire further towards the higher levels of competition dancing there is no doubt that the competition standards as evolved by the English possibly with some modifications, could well be the format that international contests would follow.

Let us agree that our modern American social dancing evolved for interchange of partners on small or well-filled floors. The illusion created by good dancers was of smooth continuity of movement, and astonishing manoeuvrability. The observer was not particularly aware of steps as such.

Let us further agree that dance movements that two people can do in close position, in spontaneous response to music, on a floor with



rhythms. These natural body rhythms have endured in the modern social dance in this country for forty years. When two people respond to music together in dance form they walk, they run, they rock, they do two forms of box — step, step, close and step, close, step — all amplified by turns. Can we not accept these basic movements, give them step names we commonly agree upon and have these elementary movements as standard for our American, nation-wide dancing?

Put together in interesting combinations, which could also be standardized terminology and pattern-wise, these basic movements could become the "What-to-Do" of American dancing on the social level.

Approaching the "How-to-Do" we must agree that the best American dancers have good body carriage, balance, drive, coordination, rhythm. We must further agree that pupils who wish to become good dancers are entitled to have the specific answers from their teachers as to how to achieve these movement qualities.

The Anderson style as described by Josephine Bradley, was typical of the American dancers of the twenties, and this style still endures. I feel fortunate to have been active in that era, when closed style Foxtrot, Waltz and Tango were the popular dances of the day and to have participated in discussions of dance and teaching techniques.

Observing the best American exponents through the years, we see a sustained *body contact position*, leading to the greatest variety and maneuverability, twists, turns, left and right pivots and all manner of fascinating patterns. There is a way of dancing in this manner that is right, natural, exciting and fascinating as any sport. Furthermore these techniques are in accord with the most advanced knowledge of body mechanics. Teaching the most fundamental steps with this style would add a new dimension to ballroom dancing, making it not only recreation but a means to true physical fitness.

The utterly delightful spontaneity of the American Style as it has endured for forty years — and which can be observed in the open spaces of a ballroom or the *confined spaces of a nightclub* — allows latitude for individual expression that the stereotyped English competition style denies.

Moreover, and most important, the English style appears to have bred out the spirit of fun that is so evident in American dancing. Just the sheer physical enjoyment of the dance appears to have been lost in the plethora of twiddly bits. Our top American dancers may be executing quite interesting and complicated steps, but the spirit of fun is uppermost.

Possibly the English procedures in overemphasis of the  $\frac{3}{4}$  turn, etc. have minimized the fluid aspects of leading and following. Many American authorities are not in accord with the Lady's position and the placement of her left hand, believing this is an affection.

In best American style it is leg drive and the flexibility of the rib cage of both partners that dominate our way of moving. The man's right hand and the girl's left hand play a considerable part in the necessary instantaneous maneuverability. No matter what the dance may be, the essential feature of dance enjoyment is primarily being comfortable in the timing of weight changes while moving forward, backward or doing a side close. This means a constant lead and of course constant response which alone produces that most important partnership quality, that of MOVING AS ONE to the music.

High level American style can be demonstrated, can be explained and taught in the light of our modern knowledge of body mechanics. If thousands upon thousands of English amateurs and professionals are happy to work on an elaborate format, surely with the right incentive our American dancers should be glad to reach the higher levels of rhythmic pleasure and beauty intrinsic to our American style of dancing. END

## Mixer of the Month

### Cha Cha Cha Mixer

For this material we are indebted to George Cantin, of the Cantin Dance Studios, Laconia, N. H. It is adapted from a mixer presented by him earlier this season to a session of the Dance Teachers' Club of Boston.

Couples from a circle, gentlemen on inside, ladies on outside.

1. In Promenade Position, gentleman holds lady's R hand in his L hand. Both do a fwd Cha Cha step, gentleman starting with his LF, lady with RF (Cts. 1,2; 3 & 4). On Cts. 3 & 4, both do a  $\frac{1}{2}$  turn away from each other, gentleman pivoting on LF, lady on RF. Now both do a bwd Cha Cha step in LOD (counter-clockwise). (Cts. 5,6; 7 & 8.)

2. Reverse entire direction going clockwise repeating Cts. 1,2; 3 & 4; 5,6; 7 & 8.

3. Gentleman pivots to left on LF to face LOD, step in place RF (Cts. 1,2) as lady goes fwd RF LF (Cts. 1,2). Pinwheel style (lady's R shoulder to gentleman's R Shoulder) moving to right in the circle, gentleman finishes at inside of circle and lady finishes at outside (Cts. 3 & 4). Now facing partner, both step back (Cts. 5,6), stand with both feet together and clap hands three times on Cts. 7 & 8.

4. Both gentleman and lady do Cha Cha step diagonally bwd left (separating from each other). Turning on Cts. 5,6  $\frac{1}{4}$  left, both do Cha Cha step diagonally fwd left to meet new partner. END

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## Canadian Contests . . .

### "1st NORTH AMERICAN" CONTEST SCORES SUCCESS IN TORONTO

Happily timed to coincide with Alex Moore's visit to this side of the Atlantic, the "First North American Open Amateur Ballroom Dancing Championship, 1961" was held in Toronto on April 1. Organizer was the Canadian Dance Teachers Association's Ballroom Branch, of which Jim Aitken is Chairman.

One thousand fans flocked to the Palace Pier Ballroom for the event, which drew a field of 14 couples from Canada and 3 from the USA. First six places were all taken by Canadians. While most of the names are familiar on the winners' lists, the surprise 2nd place went to a team of comparative newcomers, George & Marlene Anderson of Toronto. Coming in first were Alex & Margaret Robertson of Hamilton. 3rd, Jack & Christine Bullock, Toronto; 4th, Frank & Betty McKie, Toronto; 5th, Harry & Audrey Fitzgerald, Hamilton; 6th Ron & Alice Harkin, Toronto.

International atmosphere of the occasion was pointed up by the fact that the judges came from 3 countries. Chairman, from London, was Alex Moore. Serving with him were Gunter Buchta, Halifax; Alex Desandro, NYC; John Cluff, Toronto; Ronald Dodd, Chicago.

Floor show was provided by the always-popular dancer-teacher team of Basil Valvasori & Joyda Parry of Hamilton, who received an ovation for their demonstration of Quickstep, Tango, Cha Cha and Charleston.

Emcee was Ray Sorin, Toronto radio personality. Music was provided by Benny Louis & His Band. Scrutineers were Jill Burns & Gordon Robertson. Eric Hodginkson was program director.



At the Maritime contest Apr. 4 in Halifax, L to R: competition dir. Gunter Buchta, Jr. Champions Bob Rodgers & Karen Bezanson, judge Alex Moore, Sr. Champions Mrs. & Mr. Fred Sandy.

### MARITIME CHAMPIONSHIP

Highland bagpipers and a group of 50 members of Corte, the Dance Club of Halifax, greeted Alex Moore when he arrived at the Halifax airport April 2. While in Nova Scotia he gave Imperial Society medal and professional examinations, and served as sole judge for the 2nd Annual Junior and 8th Annual

Senior Maritime Amateur Ballroom Dancing Championships, sponsored by Corte, and held April 4 at the Nova Scotian Hotel. Emcee and competition director was Gunter Buchta, who heads the Maritime Conservatory of Music School of Dancing.

Mr. & Mrs. Fred Sandy made off with 1st place, with 2nd honors going to Mr. & Mrs. Len Hart, 3rd to Mr. & Mrs. Peter Smith, 4th to Mr. & Mrs. Dean Naugler, 5th to Jeffreys Beck & Audrey Brundage, 6th to Mr. & Mrs. Bruce Graham. Top spot in the Junior Division went to Bob Rodgers & Karen Bezanson.

Show time brought a Tango, Waltz and Samba demonstration by Roy & June Mavor. The Mavors' 6-couple Formation Team followed with a performance of Tango and Waltz.

### PACHANGA (Cont'd from page 17)

"The Pachanga is just a hodgepodge," he said the other night, between turns. "Dance teachers are running out of ideas, and they pick up odds and ends of all sorts of dances. This looks to me like a mixture of the Merengue, which is from the Dominican Republic and has a shuffling motion, and the Cumbia, which is from Cuba and in which the man pirouettes around the woman, waving a handkerchief. In any case, it's done mainly by young people; it's much too strenuous for anyone else. One night a young man overdid it and knocked over a table."

Few of El Morocco's customers, young or old, seem to have a clear idea of the Pachanga's form, and the motion on the dance floor is apt to look like a free-for-all. No one, for instance, uses the pocket handkerchief, which is de rigueur at the Palladium's Wednesday night exhibition dances, and no one shuffles or wiggles as abandonedly as do customers at the Palladium any night.

### Kerchief Manners

One El Morocco regular, Robert Faro, who spends much of his time in Florida, says he sometimes waves a handkerchief at the Celebrity Room in Palm Beach, though he never waves it in New York. "It's not El Morocco-ish," he explains.

He illustrated what was El Morocco-ish by leading his companion, Jean Hale, a student at the Chapin School, onto the dance floor and bobbing, clapping, shaking and hopping—discreetly. Mr. Alonso looked on disapprovingly, and when it was all over, shrugged and implied that it had not been much of a demonstration.

Though most of the night clubs around town are encouraging Pachanga dances, at least one has banned them. Sherman Billingsley, proprietor of the Stork Club, who may be viewing the situation with undue alarm, has outlawed the playing of the song.

"When the dance floor becomes a jungle, that's when I'll close my place," he said yesterday. **END**



**PACHANGA!** 13-year-old George Ryan, Silver Medalist 43rd St. Arthur Murray studio in NYC, demonstrates the new Latin dance craze with teacher Vera Dey at Medal Ball May 5 in Hotel Plaza. An excellently produced floor show featured medal students in Merengue, Cha Cha, Walts, Quickstep, Mambo and Soft Shoe formations. Event, typical of hundreds of Murray studio Medal Balls across the country, was a benefit for United Cerebral Palsy.

#### SYLLABUS (Cont'd from page 3)

its use is regional or general; rhythm; tempo (or tempos if variable); dance positions employed; leading and following principles.

It may be instructive to compare the First Edition of the Foxtrot Syllabus, when it appears, with the committee's original draft, which we are reprinting below — emphasizing that this is a preliminary study, and that the background information listed in the preceding paragraph is yet to be added.

#### Notes for Foxtrot Syllabus

1. Basic Step —  
Version "A", Fwd Lt, (slow) Side Rt, (quick) Close Lt, (quick).  
Version "B", Side Lt, (quick) Close Rt, (quick) Fwd Lt, (slow).
2. Walking Progressive Fwd —  
Fwd Lt, (slow) Fwd Rt, (slow) Fwd Lt, (quick) Fwd Rt, (quick) Fwd Lt, (slow).
3. Walking Progressive Bwd.—  
Bwd Lt, (slow) Bwd Rt, (slow) Bwd Lt, (quick) Bwd Rt, (quick) Bwd Lt, (slow).
4. Basic Fwd Progressive —  
Basic "A" or "B" moving forward on alternate feet.
5. Basic Bwd Progressive —  
Basic "A" or "B" moving backward on alternate feet.
6. Left turn —  
Basic "A" — (Waltz Step in Fox Trot tempo).  
Fwd Lt, turning to the Left, (slow); Side Rt, (quick); Close Lt, (quick).  
Bwd Rt, turning to the Left, (slow); Side Lt, (quick); Close Rt, (quick).  
Basic "B" —

Side Lt, (quick); Close Rt, (quick);  
Fwd Lt, turning to the Left (slow).  
Side Rt, (quick); Close Lt, (quick);  
Bwd Rt, turning to the Left (slow).

#### 7. Right Turn —

##### Basic "A" —

Bwd Lt, turning to the Right (slow);  
Side Rt, (quick); Close Lt, (quick).  
Fwd Rt, turning to the Right (slow);  
Side Lt, (quick); Close Rt, (quick).

##### Basic "B" —

Side Lt, (quick); Close Rt, (quick);  
Bwd Lt, turning to the Right (slow);  
Side Rt, (quick); Close Lt, (quick);  
Fwd Rt, turning to the Right (slow).

#### 8. Four Step Fwd ("Magic Step") —

Fwd Lt, (slow); Fwd Rt, (slow); Side Lt, (quick); Close Rt, (quick).

#### 9. Four Step Bwd. ("Magic Step") —

Bwd Lt, (slow); Bwd Rt, (slow); Side Lt, (quick); Close Rt, (quick).

#### 10. Quarter Turns Using #8 and #9

##### Alternately —

Fwd Lt, (slow); Fwd Rt, turning 1/4 to the Right (slow); Side Lt, (quick); close Rt, (quick);  
Bwd Lt, (slow); Bwd Rt, turning 1/4 to the Left (slow); Side Lt, (quick); Close Rt, (quick).

#### 11. Fwd Rock Step —

Fwd Rock Lt, (slow); Bwd Rock Rt, (slow); Side Lt, (quick); Close Rt, (quick).

#### 12. Bwd Rock Step —

Bwd Rock Lt, (slow); Fwd Rt, (slow);

Side Lt, (quick); Close Rt, (quick).

#### 13. Conversation Step —

Rock Lt to Lt, (slow); Rock Rt to Rt, (slow); Step Lt to Lt, (quick); Close Rt to Lt, (quick).

#### 14. Twinkle Step —

Fwd Lt, (quick); Close Rt to Lt, (quick); Bwd Lt, (slow).

#### 15. Bwd Twinkle Step —

Bwd Lt, (quick); Close Rt to Lt, (quick); Fwd Lt, (slow).

#### 16. Promenade Step —

Side Lt, (slow); Cross Rt over Lt (between self and partner) (slow); Side Lt, (quick); Close Rt, (quick).

#### 17. Simple Pivot Turn —

Bwd Lt, turning to the Right, (slow); Fwd Rt, turning to the Right, (slow); Side Lt, (quick); Close Rt, (quick).

END

#### PEN IN HAND

This letter comes from Aline Baer of Louisville, Kentucky, Past President of the American Society of Teachers of Dancing:

"As a hint for 'learning by association,' I find this quite helpful: Like all teachers, I, too, have those pupils who shy away from Triple Lindy. I have found that after teaching Cha Cha, I can associate the triple step (cha cha cha or side close side) with Lindy and, suddenly, the boys and girls find there's no problem at all in a triple step. They have found what they call 'the easy way' — for who works hard these days?"

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## SPOT NEWS

### LEGISLATION FLASH FROM ILLINOIS

Good news from the legislative front! Word was received at prestime from June Rold, Chairman of the Committee on Legislation of the Chicago Nat'l Assn. of Dance Masters, that an amendment is being prepared to House Bill 591 now before the Illinois Legislature at Springfield. This bill originally contained provisions inimical to the interests of adequately trained dance teachers and the public they serve. At a hearing May 9 & 10, attended by members of CNADM, an amendment was decided upon which would eliminate the worst features of the measure and affect only chain schools, whose operations precipitated the bill in the first place. Great credit goes to the CNADM committee for marshalling the Illinois teachers to phone and write their representatives. The Nat'l Council of Dance Teacher Orgns., at the request of CNADM alerted the key Ill. legislators concerning the dangers inherent in HB 591.

### FORMATION

(Cont'd from page 8)

are amateurs, owing to their various and varying jobs, and even more difficult if they are professionals as they are almost always booked up with engagements and are never free at the same time. Also, they are unused to working in sequence form and therefore find the memorizing hard, and consequently fight shy of the attempt.

For these reasons, for my early arrangements I only worked on four couples. But I have since worked many times with six or eight or even more, and this is of course much easier and more spectacular. Eight is now the recognized number of couples for demonstration teams.

One of the great difficulties with which one has to contend in this type of work is the fitting of the complete sequence or phrase of ballroom steps to the complete phrase of music. Until one goes into this question, one does not realize quite how difficult it is, or how one has to try and try again to get something that will fit in with the eight-bar of four-bar phrase. Any student of ballroom dancing knows that one often finds oneself in the middle of a step at the end of the musical phrase. I, personally, have found this effort to bring the dancing and the musical attack and finish into line by far the hardest part of the work. It is terribly jarring to the musical soul to see a movement reach its climax just as the band has played two bars of a new phrase.

Another difficulty lies in the fact that as one is restricted to the ballroom idiom each couple has what I call a "blind side" and that they are all working on the same leg. That is turning the same way at the same time. It requires a lot of "juggling" and sometimes a sad disregard of orthodox alignment and contra body movement to get any pattern at all.

### About The Author

It is impossible in a few brief sentences to do justice to the scope and influence of Olive Ripman's life in dance. Her warm personality, her sense of humor and her great and "contagious" vitality have combined in making her great knowledge available to hundreds of pupils as well as to other teachers.

Mrs. Ripman is one of the two directors (the other being Grace Cone) of the famous Arts Educational Schools in England which comprise a Theatre School in London (for both boys and girls), a boarding school for girls in Tring, and the London College where teachers of dancing are trained. In these schools the pupils receive their scholastic education as well as intensive work in dance, drama, music and art. (See picture story in Dance Magazine, January 1959.)

About five years ago she went to Southern Rhodesia to judge the Allied Arts Council's Stage Dancing Competition and the big Rhodesian Ballroom competition.

Mrs. Ripman has been an Examiner for the Imperial Society of Teachers of Dancing for many years and an Adjudicator for the STAR and many ISTD Ballroom functions. Tremendously well-rounded in dance, Mrs. Ripman



Olive Ripman

has taught many times for the various branches of the Imperial. Having seen much of her choreography for professional shows in several categories of dance, I feel that working up Formation dance numbers was a natural outlet for her talent. In 1954 she received the Carl-Alan Award for the best Formation work of that year. She presented for the Floor Show of the 1954 STAR Ball a formation number entitled "Tribute to the Waltz" using sixty-two couples. The leading British, as well as many overseas, dancers were among these.

H.W.R.

In the old-fashioned social dances, such as the Gavotte, Minuet, etc., things were much easier. Ladies and gentlemen danced hand in hand using opposite feet and quite frequently one or the other danced alone, making patterns and designs a very simple thing. This is impossible if one is showing modern ballroom



dancing. As soon as one allows oneself too much license it becomes exhibition dancing.

I had often wanted to arrange a Viennese Waltz in formation and in fact I did so one summer for a team of Dutch people who toured Formation Dancing all over Holland. But I found that it became almost a ballet and too much "fancy stuff" does not go down well with English ballroom adjudicators. However I have some new and interesting ideas for the future and I want to create a real ballroom ballet, as I think this type of mass demonstration is very popular.

There is still another difficulty — it seems to be all difficulties, well, I suppose most things are if they are worth doing — and that is the team work. It is not easy to sink one's own individuality and style, and to become one of several others; and in ballroom dancing where the style of each couple (although all are brilliant) can vary tremendously, it is doubly difficult. That is another reason why teachers find this type of demonstration work useful for their more mediocre pupils. It is not the type of work that comes easily to the experienced and polished demonstrators, who nearly always have an individual style and find it hard to conform to the demands of team work. On the other hand the good dancer who has not yet reached professional heights of demonstrating finds an interesting outlet in group work with an opportunity to get onto the floor and so gain the experience of dancing before an audience.

In the very early years when I was experimenting with Formation Dancing, I had the honor of arranging a show for one of the Imperial Society of Teachers of Dancing's Annual Matinees, with four very famous couples: Josephine Bradley and the late Frank Ford, Victor and Dorothy Silvester, Phyllis Haylor and Charles Scrimshaw, and Alex Moore and Pat Kilpatrick. They danced the Foxtrot, and besides the marvellous publicity gained by this performance, as of course the dancing and presentation was "par excellence," it was the lesson it taught of how the really great can be humble. Each celebrated couple sank their own personalities to the presentation as a whole, a most difficult thing to do.

In working out various patterns and designs for four couples, I have discovered several things: (1) that one cannot use a circle — that great stand-by of all choreographers. It simply doesn't happen as the circle becomes a square all the time. With more couples of course one could make a lovely circle design. (2) In all patterns excepting straight or diagonal lines, one finds that two couples always have to over turn while the other two under turn. (This is, of course, according to Syllabus rules). (3) (and I think this would apply equally when more couples were used) All have to exercise the greatest self-control and be terribly unselfish as it is almost impossible for all couples to dance

(over)

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**FORMATION** (Cont'd from page 25)

"all out" at the same time. At one period, couples 1 and 2 have to get over the ground as much as possible, and 3 and 4 have to cramp their style and so on. Yet, this must not be apparent to any but the strictest "ballroom fans." It is terribly irritating to have to fiddle about with a step in which you really fancy yourself going all out, but as in all team work, it must be the team that counts and not the individual.

Formation Dancing is not easy to photograph, unless from above, as it takes too much room. For this same reason, although several film producers have seen it, they have so far turned it down, but since the advent of television, Formation Dancing has acquired a wonderful shop-window. Nowadays, there is scarcely a dance program shown that does not include a demonstration of Formation Dancing in its most modern development. Mecca's program, "Come Dancing" and Victor Silvester's B.B.C. "Dance Club" always show a team match or a demonstration, and they come from all over the country.

I have had several photographs taken, but in the "still" they are uninteresting, but I offer a few suggestions for tracks and patterns. For instance in corners any "Wing" movement with the lady moving round her partner is effective or "Whisks" and "Checks" and "Hover Movements" of all kinds. Spins such as double reverse spin, or double natural

spin with all the couples in either a straight or diagonal line sweeping forward and then checking to repeat the movement back, always brings down the house, although not one of the most difficult things to do. Modern ballroom dancing today has many interesting and spectacular movements with its "Over-sways," "Lunges" and "Checks" which we did not have in earlier dancing.

Timing the dance is essential as it must not be too long and one has to be careful to work up to a climax. I have not attempted to give any set pattern or routine as new steps and movements are always being invented as well as new and original ways of using the ones in current fashion. But as a guidance, I would say use basic steps and sequences as much as possible, in long flowing cadences, building up to a climax — a Check or a Hover. Introduce 3 or 4, not more new spectacular figures in the presentation and concentrate on good dancing and an interesting arrangement. It is not necessary for all the couples to dance all the time. Break the formation occasionally and then revert to the ensemble working together. A good idea which I found very effective at the Albert Hall was to let each couple take the center of the floor in turn, showing steps of their own choice for not more than 16 bars, with a spot light picking them out. It was very effective, and on the whole group moving again — all lights up.

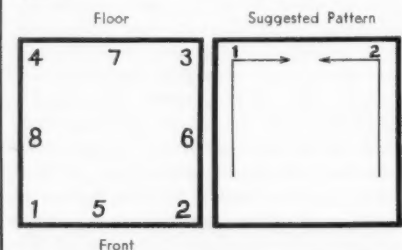
The great bugbear of this type of demonstrating is that if one loses one step, or even a beat, it is almost impossible to catch up. On one memorable occasion when the band started before Mr. Silvester had got to his place, he made a miraculous entry at about the third step, caught up with the other three couples, and remained there!

**Example: 8 Bars of Foxtrot**

Feather	SQQ	
into Reverse Wave	SQQ SQQ	
into Impetus	SQQ	4 bars
turn into 2nd half Reverse	SQQ	
(checking on 2nd Q)		
into Top Spin	QQQQ	
into Whisk	SQQ	
into Wing	SQQ	4 bars

**Fig. 1**

**Fig. 2**

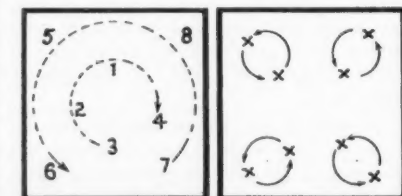


Couples cross each other passing right shoulders on the Reverse turn. Continuing on lines move outwards and away from each other, approaching each other again after check into Top Spin. This should form the same pattern only closer together on the Whisk and Wing. On these two movements LINE 2 would have men's backs toward the front and they would be facing 7 whilst LINE 1 would face 5.

The Wing movement and amount of turn can be adjusted to lead into another figure, possibly spreading into a circle pattern as in Fig. 3, or a square as in Fig. 4.

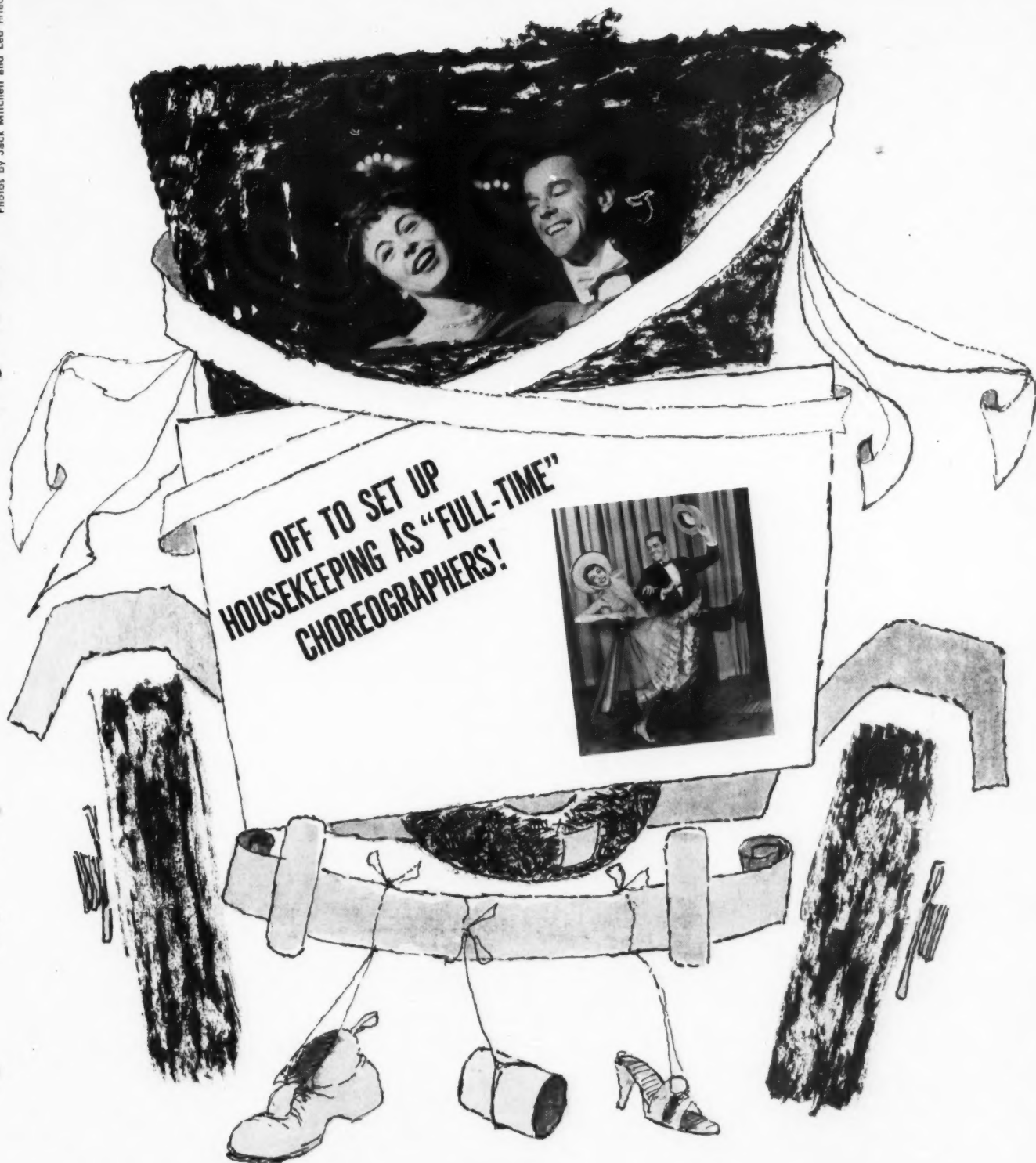
**Fig. 3**

**Fig. 4**



open Telemark	SQQ	
Natural turn to outside	SQQ	
Swivel	SSQQS	4 bars
4 steps of Reverse Wave	SQQS	
Weave	QQQQQQS	
— and either		
Change of Direction	SS	
(if followed by a reverse figure)		
or Hover Telemark	QQS	
(if followed by a natural figure)		

All figures used are from *Revised Technique* by Alex Moore, or the Standardized Examination Syllabus of the Imperial Society.



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